

Bellevue  
Sculpture  
Exhibition 2008

GREEN

SCULPTED

June 14 through  
October 5, 2008

**Engage. Reflect. Enjoy.**

**Engage with sculpture  
both indoors and out.**

**Reflect on sculpture,  
sustainability, and  
artful inspiration for  
green living.**

**Enjoy contemporary  
art in your City.**

# Bellevue **Sculpture** Exhibition **2008**

**Contemporary sculpture from  
the United States and Canada.**

**Over 35 works, 2 locations,  
1 unifying theme.**

Presented by the City of Bellevue Public Art  
Program and Bellevue Arts Commission in  
cooperation with the Departments of Parks and  
Community Services

Bellevue City Hall and Downtown Park

## Welcome

Welcome to the ninth biennial Bellevue Sculpture Exhibition. This exhibition has engaged our community with a biennial presentation of a broadly inclusive range of contemporary sculpture since 1992. This year, the sculptures on view seek to engage you with a particular theme: Sculpted Green. Selected from over 250 entries from across the United States & Canada by a jury of nationally recognized artists and art experts, many of the 38 sculptural works in the Exhibition bring you to the intersection of sculpture and sustainability. Many of the artists featured use green materials – recycled, repurposed, and organic materials – in innovative, thought-provoking ways. Others relate art to environmentalism through technique, harnessing solar power to light artwork completely off the grid, for example. Green messaging is expressed in humorous, ironic, and serious tones, offering opportunity to reflect on the many aspects of green living. Displayed in Bellevue’s award-winning City Hall and elegant Downtown Park, this year’s exhibition invites you to engage with sculpture both indoors out. We present this exhibition for your enjoyment, to stretch ideas of what art can be and the place it can hold in our daily lives.

## Opening Night Celebration

June 14, 6-8 pm

You are invited to share the excitement of our opening night celebration! Start at Bellevue’s beautiful City Hall and end at the Downtown Park to launch into a summer of sculpture.

**Engage** with over 35 sculptures sited both indoors and out, and the artists who created them.

**Reflect** on sculpture, sustainability, and artful inspiration.

**Enjoy** hors d’oeuvres and live entertainment. Free and open to the public. Bring your friends and wear comfortable walking shoes.

**Saturday, June 14, 6-8 pm** at Bellevue City Hall, 450 110th Ave NE; Bellevue, WA 98004.

Free parking available at 110th Avenue & NE 6th Street.

## Media Features

An audio guide of the Exhibition is available in multiple formats this year.

### Guide by Cell:

New, for this year's Exhibition, you can use your cell phone as your personal audio guide as you stroll among the sculptures. The audio guide only costs you minutes. There are no additional fees.



- 1 LOOK for this symbol on sculpture signage.
- 2 DIAL 425.437.4298
- 3 ENTER the number after the symbol followed by the # key.  
Enter another number at any time.
- 4 COMMENT on the audio guide by entering 0#.

### Podcasts:

Podcasts are available on our website for download to your mp3 player before you visit the exhibition, or for your listening pleasure as streaming audio as you view the sculptures on-line.

Visit [www.bellevuewa.gov/sculpture\\_exhibition2008.htm](http://www.bellevuewa.gov/sculpture_exhibition2008.htm).

## Help Us Care for the Art

We encourage you to engage with the sculptures on view. Examine with your eyes, imagine with your thoughts, talk with your family and friends. Go ahead and touch the sculptures at the Downtown Park! Just be sure not to climb or hang on any of them.

Please help us prevent accidental damage and vandalism in our Exhibition. If you see someone purposefully damaging a sculpture or sign, please call 911. The artists will appreciate your engagement, and your care.

## Teen Project

Sculptural Travel Bugs: An Experience in Stewarding Public Art

A popular feature of the Exhibition is the Teen Project, a hands-on experience in public sculpture that deepens teen understanding and appreciation for the considerations that go into the making, preserving and stewarding of public art. This year, students from four Bellevue schools (International Middle School, Bellevue, Newport & Sammamish High Schools) and teens from the Ground Zero Teen Center, give us their take on "green" by propelling us into the world of geocaching and travel bugs. In partnership with the Bellevue Schools Foundation and Bellevue Boys and Girls Club, our teen participants created over 200 small-scale sculptures using recycled materials.

Physically tagged and logged online, these sculptures are now "travel bugs" in the worldwide treasure hunt known as geocaching. Using online clues and GPS coordinates geocachers find hidden "caches." When players find a cache, they record their find, stories, pictures and other information online, bridging the real and virtual worlds. A cache may contain a log book, small objects that the finder might trade for another object, or a travel bug. A travel bug is a mobile, trackable object that is placed in one cache with a travel goal: a destination or route set by its originator. Geocachers help a travel bug reach its goal by moving it from one cache to another cache that's (hopefully) closer to its destination. Teen artists involved in our project set travel goals for their bugs unique to their form and identity. The ultimate goal for our Sculptural Travel Bugs as a whole is to arrive at City Hall during the Exhibition to take part in the evolving Teen Project display.

Intended as a microcosm of a public artwork's lifecycle, this year's project offers teens an opportunity to use recycled materials – including recycled aluminum and glass, surplus wire, and found objects – to create a sculpture fit for the public realm and steward it through its adventures, including the whole range of reactions and interactions the public has with its art.

To track this project visit [www.sculpturaltravelbugs.com](http://www.sculpturaltravelbugs.com).

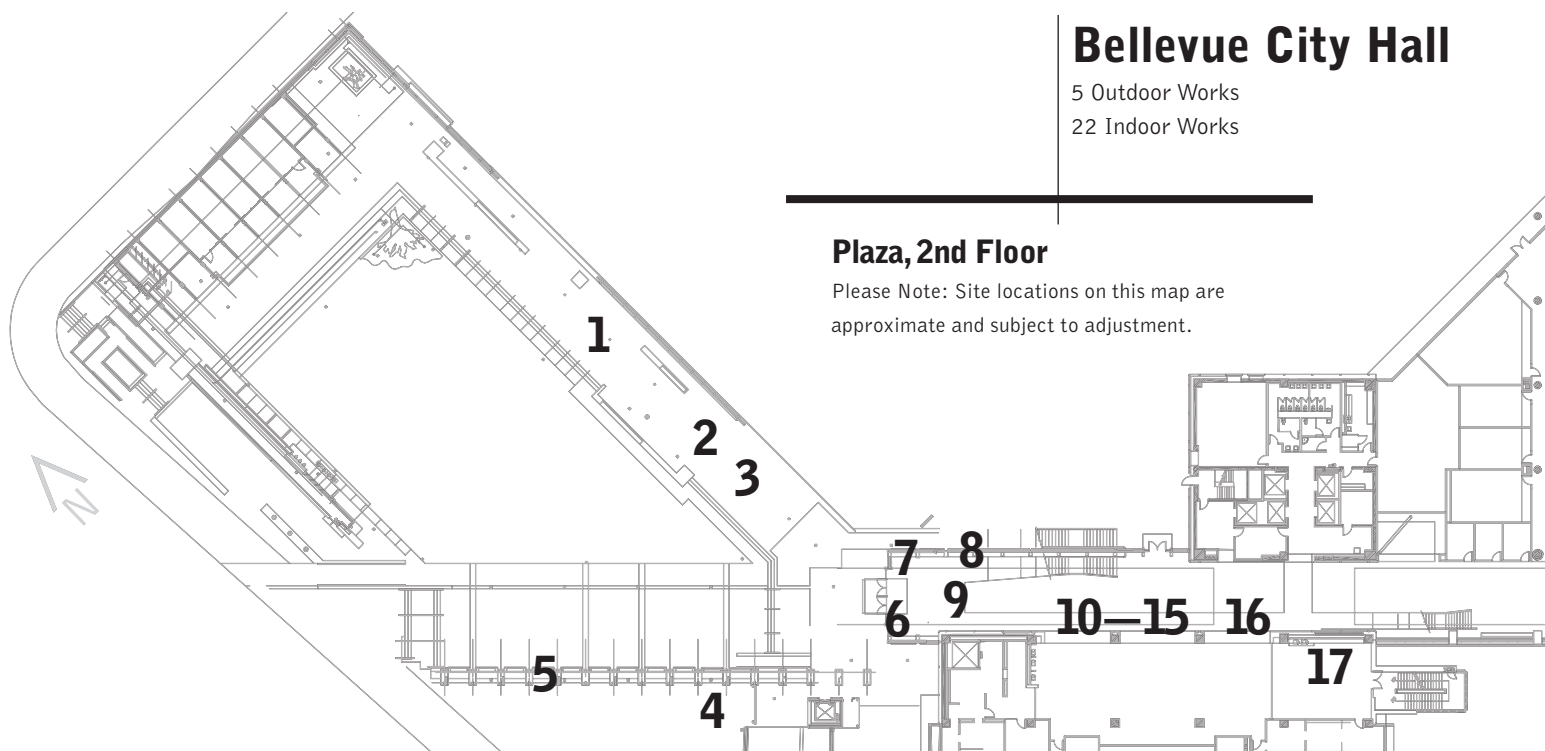
# Bellevue City Hall

5 Outdoor Works

22 Indoor Works

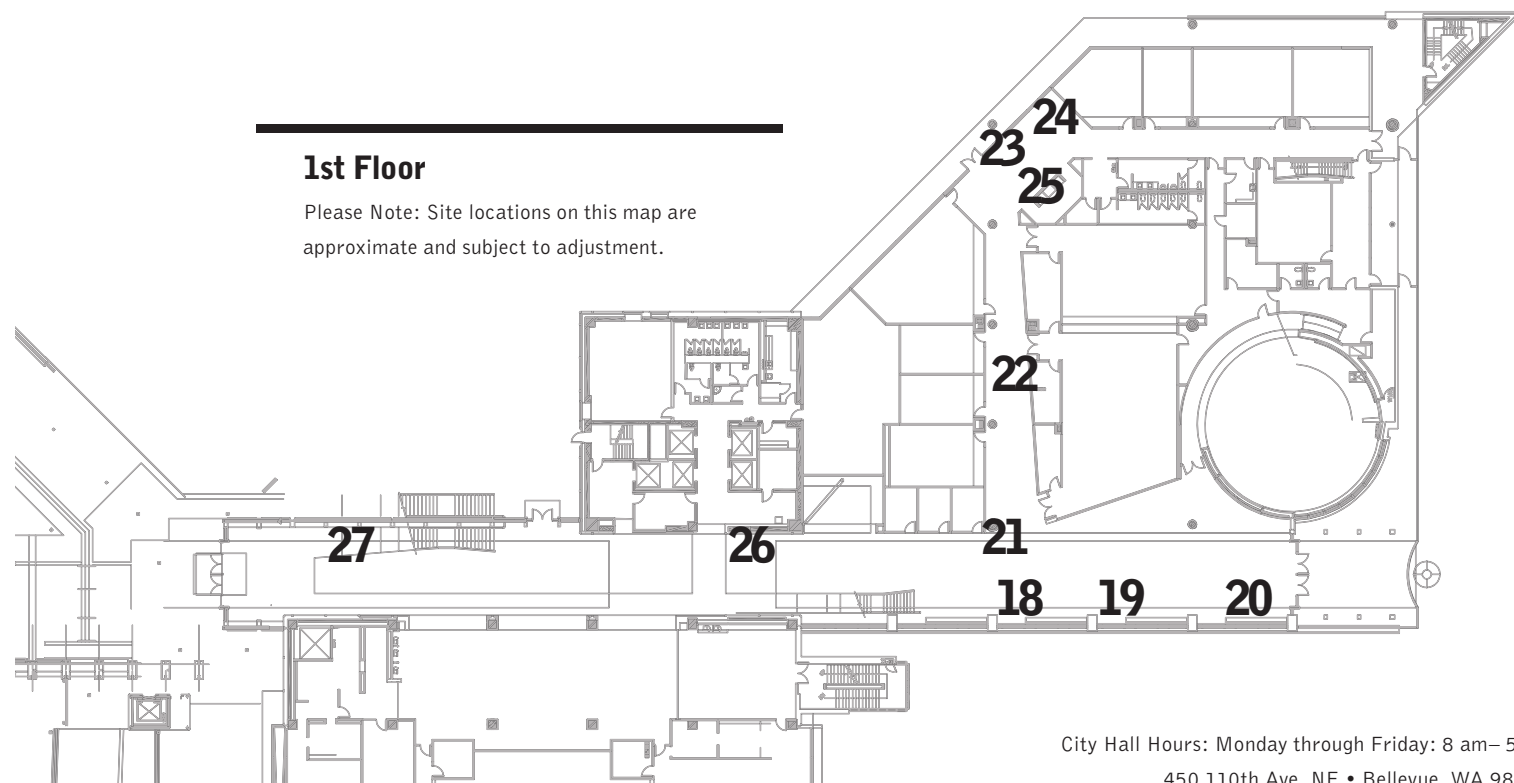
## Plaza, 2nd Floor

Please Note: Site locations on this map are approximate and subject to adjustment.



## 1st Floor

Please Note: Site locations on this map are approximate and subject to adjustment.



City Hall Hours: Monday through Friday: 8 am– 5 pm

450 110th Ave. NE • Bellevue, WA 98004

1

**Winter Mandala**David Eisenhour  
Stainless Steel

*Winter Mandala* shows the complex inner workings of a sand dollar with its five-armed growth pattern that is prevalent in many life forms. Studying complex natural forms for sculpture reinforces my awareness of the moment. I feel a connection to the outside world and the world inside myself. This Mandala-like form was my primary focus for most of one winter. It was my winter Mandala.

3

**The Nebulae**Kate Kaman  
Rotationally Cast Translucent Tinted Resin with  
Embedded LED Lights, Steel Pole, and Tension  
Cables

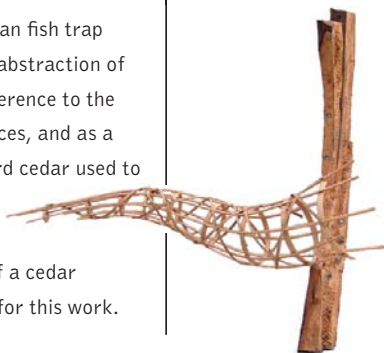
Rotationally cast in translucent tinted resin, *The Nebulae* contains LED lights that modulate through the entire color spectrum from dusk until dawn.

A photovoltaic battery system supplies the energy needed to run its internal lights completely off the grid. Composed of three unique sculptures, each evokes the organic power of flowers in full bloom while reflecting the movement and growth of community.

**Weir**Lee C. Imonen  
Galvanized Steel, Port Oxford Cedar

2

Based on the traditional Native American fish trap used throughout the region, *Weir* is an abstraction of its original form. I recreated it as a reference to the human relationship with natural resources, and as a call to delicate balance. The Port Oxford cedar used to create *Weir* was salvaged wood. Rather than cutting down a tree for artistic purposes, I made use of a cedar damaged by insects, and repurposed it for this work.

**Shelter from the Storm**Nicole Dextras  
Blackberry, Willow, and Steel

4

Working predominantly with the green materials nature provides, my work is impermanent and ephemeral. My objective is to witness the changes in color, texture and growth that mark the weathering of time, the temporal quality of our lives, and the human relationship to the environment. This domed structure emulates the natural arch of the invasive and prolific blackberry vine prevalent in the Northwest. While this sculpture echoes the use of thorn-bearing plants to protect and exclude property, it also speaks to the fundamental need for shelter for the many homeless. Like blackberry plants, the homeless often survive in abandoned lots, alleyways and roadsides. The thorns remain to evoke the pain and sacrifice inherent in living on the margins of society.





5

**Hole to Whole**Gloria Lamson  
Fishing Twine

Taut, string-like fishing twine connects between existing supports to create a hole: the space of a circle, an ancient symbol of wholeness. Created out of interconnected lines, this opening offers a place to pause, to possibly recognize our inherent wholeness and the network of relationships out of which our lives grow. To develop a sustainable future, we need to foster our ability to think and respond holistically, as part of a larger, interconnected, living system.

7

**A Place of Men & Minds**Sandra Nichols  
Laminated Cardboard

Conceived as an interactive experience for the eye and mind, this sculpture is intended to allow for the pure enjoyment of corrugated cardboard. By revealing the inner core, a rich texture that compliments the abstract form, sculptural lines become at once hard and soft.

**Cut Cut Cut**Nicky Falkenhayn  
Recycled Welded Steel, Knitted Copper Wire,  
Moss, Plastic Fern

6

Portland, the city I chose to be my home, has an enormous amount of public "Greenery": parks, open spaces and an endless spider web of trails that reenergize. Nevertheless, there are still some businesses that cut so many local trees on the land they acquire to build, and build and build, as much as can possibly fit. *Cut Cut Cut* is a sculpture I made in frustration with such an outdated building process, hoping for a change and a "greener" future.

**Wall**Ilene Sunshine  
Plastic Bags, Scavenged Tree Branches  
Courtesy of Metaphor Contemporary Art,  
Brooklyn, NY

8

*Wall* is made from plastic bags and fallen tree branches scavenged from New York City's parks. In a feat of balance, loops of bags literally "carry" branches – each row hanging from the one above it. The resulting structure is, in essence, a three-dimensional drawing of a wall. While developing this sculpture, I was thinking about plastic. Made from fossil fuels (most likely algae billions of years ago), plastic bags are a distant cousin to trees! That is a wild thought, but matter does continually change through human intervention and natural processes. For me, "recycling" reflects a deeper truth that transformation is at the heart of everything.



9

## Horses

Deloss Webber

Recycled Wood and Recycled Paint

Courtesy of Patricia Rovzar Gallery, Kirkland & Seattle, WA



The three large horses are entitled *Green Alert*, *Red Alert* and *Yellow Alert*. A metaphor for the familiar fear tactics of color of coding threats, these docile, grazing creatures are interrupted by change to their environment. The horse structure and surfaces are from recycled wood. Most of the color is

"original" - veneers sheared from old windows, doors, siding and fences. I also collect house paint left-overs purchased at garage sales and flea markets to occasionally supplement color.

11

## Isolation & Disconnection from Nature 1

Elisa Pritzker

Plexiglas, Resins, Multiple Objects



*Isolation & Disconnection from Nature 1* is the first in my 3D "Green" environmental series. This sculpture reveals my belief in mankind's isolation state. A phenomenon of the past and this young, new century, this partial or complete separation between humans and nature, provokes an impossibility to understand and fully care for our surroundings. In many situations, we blindly forget our interconnectedness to the world and to one another. I work on this ongoing series to help provoke a reaction to this separateness and to enact a conscious process of becoming genuinely connected with our planet Earth.

## Pod Colony

Vivian Visser  
Willow and Wool

10

I explore the human experience through natural materials to bring the viewer away from the controlled man-made world and into the raw and mysterious realm of nature where I believe we are vulnerable and the most real. There, we cling together, clustered in communities. Individual, but bound.



## Live Stock

Ilse Murdock  
Bottle Caps and Wire

12

It is important to me to recycle the abundance of raw material that is discarded, and to provide a way of looking at this material in other ways. *Live Stock* depicts my imagined future of the industrialized cow as it continues to be crudely altered and inhumanely treated to suit the agricultural industry's demands. The head has been removed, multiple udders are added, the body is made of medicines, and the cow stands in a grassless field below a smoggy methane-filled sky. Creating an interplay between the charm and seduction of bottle cap color and design with the sinister characteristics of the cow, an irony is expressed.





13

**Stalk #8**Chris Haddad  
Welded Steel

My work attempts to transform something familiar into that which is unfamiliar, to engage our memories by revealing something abstract, energized and elegant from that which we have known. The structure of my work's evolution has been a sequence of series; this piece is part of the "Stalks" series. The "Stalks" were conceived of as abstractions of figurative forms, organic shapes, and primitive tools. They are scaled to the height of human proportion to engage us spatially. *Stalk #8* continues my interest in the dynamics of form that are simultaneously organic and mechanical. The tension between the organic and mechanical is not only energizing for me, but also very human.

15

**Mojave Half**Julia Haack  
Scrap Plywood, Salvaged Lath, Alkyd Paint

Because of the information about global warming, environmental disasters, and misuse and overuse of world commodities, I try to reduce my personal footprint by using as much salvaged material as possible. *Mojave Half* is built with the scrap plywood from another sculpture, and salvaged lath from a construction site. The repetitive curving shape is a reference to an obscene development in the Mojave Desert.

**Language of Horns**David Eisenhour  
Bronze

14

Biologists study the Horned Beetle to understand the evolutionary development of horns, or the "Language of Horns." Horns are used in similar ways by all of the life forms that possess them: they are primarily utilized as weapons to defend territory. It occurred to me that the custom of mounting the head of an animal on the wall of a collector is also an abstract way of defending territory – either mental or physical – and another expression of the *Language of Horns*.

**Sculptural Travel Bugs: an experience in stewarding public art**Teen Project  
Mixed media, recycled materials

16

In partnership with the Bellevue Schools Foundation & Bellevue Boys & Girls Club, teens from four Bellevue schools and Ground Zero Teen Center created over 200 small-scale sculptures out of a variety of purchased and recycled materials – surplus wire, aluminum from recycled cans, recycled glass, a host of found objects – to function as both sculpture and travel bugs for geocaching.



17

## Site\_01

Catherine Blackwell-Pena  
Digital Print, Wooden Box, Artificial Turf, Sound



I am interested in raising environmental awareness to encourage discourse among diverse populations about an environment that we equally share. *Site\_01* presents an alternative vantage point that can redefine how we approach our surroundings and the social and environmental situations in which we participate. By altering an everyday situation, I intend for my viewer/participant to reposition what he/she has learned or unlearned over time, in relation to what is being presented.

## Bloom

Anne Thompson and J.D. Perkin  
Plaster, Burlap, Steel, 4,400 Foam Earplugs

*Bloom* is like that shiny, intriguing object that you might catch a glimpse of while walking on the beach. What at first seems beautiful and rare turns out to be startlingly common and mundane such as plastic or glass. In *Bloom's* case, the mundane is 4,400 earplugs, some of which were collected in Portland-area industrial worksites. *Bloom* is part of a large, multimedia installation called *Second Skin* that explores ideas about the clash of nature and culture.

18



19

## Daphne

Kate MacDowell  
Hand Built Porcelain



My work borrows from myth, art history, figures of speech and other cultural touchstones. In each piece, aspects of the human figure stand-in for ourselves and act out sometimes harrowing, sometimes humorous transformations which illustrate our current relationship with aspects of the natural world. In *Daphne*, Bernini's sculpture of Daphne pursued by Apollo is transformed by one additional step: from woman to tree to clear-cut slash pile. The nymph's distress now reflects a different kind of "rape." Whether as ecofeminist analogy, a literal and symbolic deconstruction, an iconic artwork, or an alluring play of organic line and form, death and regrowth, I invite viewers to think about what is lost with environmental degradation, what sensory delights of texture and form are removed as we allow part of our body to be cut away.

## Clothespins Installation

Gerry Stecca  
Wood Clothespins and Wire

20

The concept of repetition climaxes in my sculpture series composed of clothespins, each one hand-drilled to the next. The clothespins interact with light and space, creating intricate shadow patterns. Underlining messages of conservation, recycling and environmental awareness, the use of clothespins – time-tested "solar and wind energy capturing devices" – remind us of basic and efficient energy conservation techniques and inspire nostalgic memories of simpler times.



21

## Big Leaf

Aaron Haba

Big Leaf Maple, Mineral Oil, Bees wax, Carnuba Wax



*Big Leaf* comes from a large maple tree near Camano Island State Park that was damaged by a storm. The twisting tension of the trunk inspired me to explore the energy and beauty beneath the bark. Following the grain, I shaped the void then hand polished the surface and finished with natural oils and bees wax. The aim of my work is to unlock the forms in nature that resonate within us in a familiar way and make us pause.

23

## Have and Have Not

Crystal Schenk

Steel, Stained Glass, Wood, Fabric



*Have and Have Not* relates to class issues, specifically the increasing gulf between the lower and upper classes. Grocery carts are significant objects for the dual-life they live. On one hand, they are mass-produced items intended to promote a lifestyle of mass consumerism – used as a vehicle for purchasing goods at the shopping center. Yet the moment they leave a store parking lot, their connotation becomes vastly different. A shopping cart becomes a vehicle of survival, becoming a person's home and a means of livelihood – specifically, gathering recyclables in return for money. I apply the perceived visual materials of the upper class to a very impoverished way of life as a way of pointing out disparity. It is my hope that *Have and Have Not* will promote reflection on the global impact of the religion of consumption and encourage people to live simply.

## Time to Make a Difference: The Artist's Possible Lifespan in Seconds

Larissa Wilson

Acrylic, Wood, LEDs, Paint, Computer Components

22

The seconds past and the possible seconds remaining in my life based on a projected lifespan, count down in this LED illuminated, microprocessor-programmed conceptual sculpture. I created *Time to Make a Difference* as a reminder to "be in the now" in a Zen sense, with the cadence of seconds bringing a sense of urgency to be "awake" and engaged in the issues of our time. The digits shifts in color for varying increments of time, changing at a random pace, to explore the difference between metronomic time and perceived experience.



## Possible Showers

Ben Hirschkoff

Iron Pipe, Rubber, Plexiglas, Faucets

24

Part of a series of works using mostly salvaged industrial metals, *Possible Showers* combines industrially engineered plumbing with dislocated archetypal cloud forms cut from translucent rubber and acrylic glass, to poke fun at our understanding of natural phenomenon as symbol and resource.

The faucets convey a visual pun while also serving to reference the absurdity of simplifying nature to the role of utility.



25

## S.U.V. Conundrum

Byron Johnston  
Copper Model S.U.V.s



*S.U.V. Conundrum* attempts to integrate the sensitive viewer with a sense of whimsical humor. The human condition has an authentic presence which manifests itself in many ways. Here, the congestion of the S.U.V.'s offers us no solution at this moment. My work is meant to trigger the curiosity of others who are better equipped to link, define, redefine, compare and explain.

## Ether Rising, Symbiote Red, Inside Outside

Lanny Bergner  
Stainless Steel, Aluminum and Brass Screen,  
Glass Frit  
Courtesy of Pacini Lubel Gallery, Seattle, WA

Part of a larger body of work marking my return to the studio investigations I began over twenty years ago to create suspended, volumetric, organic sculptures out of strips of aluminum screen, these works have multiple references. While they reference the organic, they also reflect an interest in the body and the mysteries of the body's interior and spirit. This revisiting of earlier interests came about after a hiatus from studio work while recovering from an illness. All hand constructed out of industrially woven metal mesh, a scissors and pliers are the only tools needed for their free-form construction.

26



27

## Aspens

Crystal Schenk  
Cardboard Tubes, Fabric, String, Paper and Beads



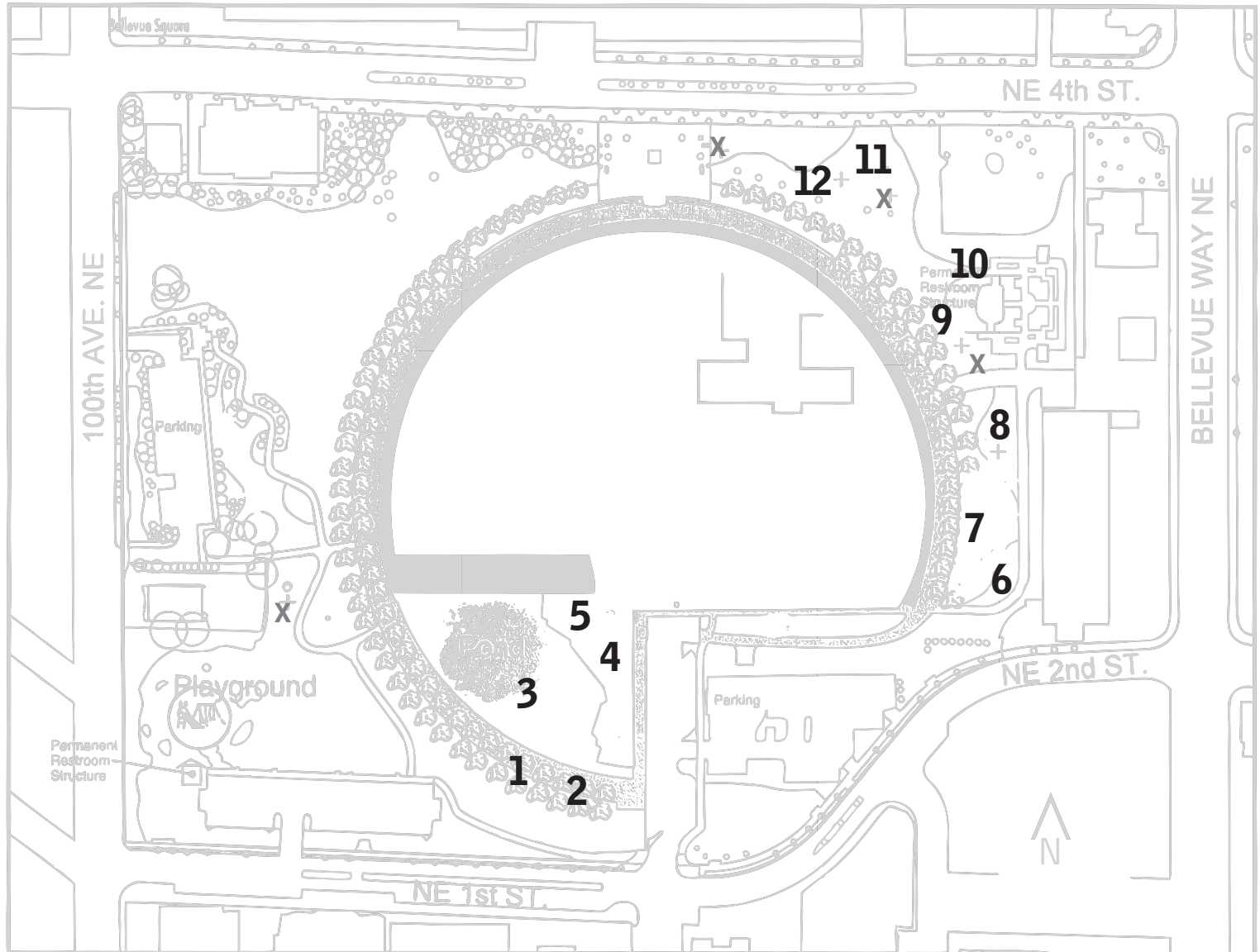
I hold an intense interest in personal mythology, iconography and memory. Memories simultaneously exist and don't exist; they are always shifting and changing, refusing to be concrete — one experiences a concurrent recognition and loss as a memory almost comes into focus and then fades away, creating an ever-changing landscape of recollection. *Aspens* is a recreation of a particularly happy childhood memory camping with my family in Colorado — a recollection that brought a moment of hope and clarity after the death of both of my parents. Paying tribute to the memory by making a recreation of it, the aspen trees I created are not replicas of actual aspen trees, but, rather, are a reproduction of my memory of them. This work is an invitation to you to share in my reminiscence, and I hope it will inspire access to a few of your own own fading memories.



# Bellevue Downtown Park

12 Outdoor Works

6 Permanently Sited Outdoor Works



Please Note: Site locations on this map are approximate and subject to adjustment.

**X** Existing work

Park Hours: Dawn to Dusk  
10201 4th St. NE • Bellevue, WA 98004



1

**Zen Beacon**

Thor Myhre

Recycled Steel, Cast Iron, Aluminum and Brass



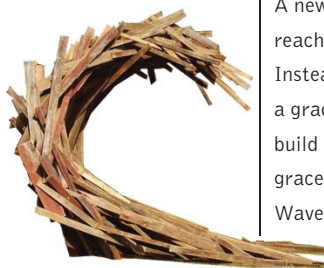
*Zen Beacon* was inspired by a pagoda in a secluded, peaceful spot perfect for meditation. The children's tricycle seat in its center reminds me of the effortless mobility and empowerment I felt as a child gliding along a trike. That first, self-guided transport is a similar feeling to the joy I feel during meditation. While it isn't physically possible to sit on that little token of a seat, through imagination or meditation, it is possible to arrive. *Zen Beacon* is my ambassador, radiating my token of peace beyond the reach of my physical body.

3

**Building Wave**

Christopher Fennell

Repurposed Wood



A new construction site looks like a sea of 2x4s reaching upward. Why not a wave in that sea? Instead of all the squares and rectangles, why not a graceful curved truss structure, a wave. While we build in squares, nature builds in circles. So here is a graceful construction that is somewhere between, A Wave of Construction Material, A *Building Wave*.

**Nights Weigh**

Mary Kuebelbeck

Metal

2

While visiting Washington's mountain range, I notice the Basalt formations, layer and layer of square forms repeating to create strength as a group, but fragile along the edges. The repeated crescent shapes are of the moon phases, each bringing a chance in the night sky and a pull on the earth's shores.

**Round and Round**

Bernard F. Hosey

Recycled Steel

4

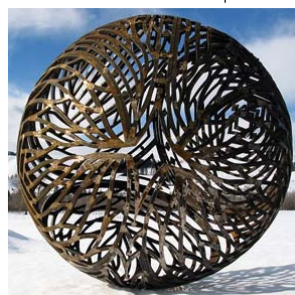
*Round and Round* is about having fun playing with an unyielding material to make a sphere. It is about having fun with another sphere, then playing with patterns transitioning from a hexagon to a triangle and having lines flow over and around the little sphere, which on the inside is also taken apart and exposed to give it more visual energy.



5

## Holiest of Holies

Bernard F. Hosey  
Recycled Steel



*Holiest of Holies* is a visual journey, an exaltation of the holiest and most basic creations of the human spirit.

7

## #17

Brennan Conaway  
Wood Doors, Steel Rods, Nuts/Washers



I built #17 from 17 wooden doors, which amounts to about 2 cubic yards of trash that would have otherwise ended up in a landfill. With this dramatically different use for salvaged doors, I hope to inspire people to repurpose their old doors instead of dumping them.

The doors used for this work were donated by the ReBuilding Center in Portland, OR.

## Water, Precious Water

Verena Schwippert  
Granite

6

This sculpture speaks to the preciousness and life-giving qualities of water. The work-intensive treatment of the bowl – polish covering the entire upper area, crosshatching/basket weave for the remainder of the bowl – all surround the small shallow indentation, that holds only a bit of water compared to the volume of the sculpture. In short: lots of stone, little water.



## Old Growth

Micajah Bienvenu  
Reclaimed Stainless Steel

8

*Old Growth* is a monumental sculpture inspired by the remaining old growth woods I observe on the islands on which I reside. These are generally trees that have been ignored by loggers because of their twisted and gnarly physiques, surviving winds, fires, and saws. They are survivors and evoke a feeling of steadfast resolution.



9

## Sea Horse

Steve Jensen

Carved Natural Fallen Madrona Wood



Carved from naturally fallen wood that reminded me of a horse, *Sea Horse* is designed with a saddle. Sit on it and place your hands in the carved hand prints. Close your eyes, take a deep breath and imagine yourself in a beautiful, mystical, magical place. If you keep this picture in your mind's eye, you will go there.

11

## Seven

Thor Myhre

Wheels, Haybine Hitch and other  
Recycled/Found Steel Objects



One in my series of tall sculptures that frame the sky with a group of circles, the hoops in this sculpture are mounted on a tall slender base so they seem to hover above the viewer. The title *Seven* comes from the cluster of seven different hoops on the top. Most of the hoops are parts from different kinds of wheels.

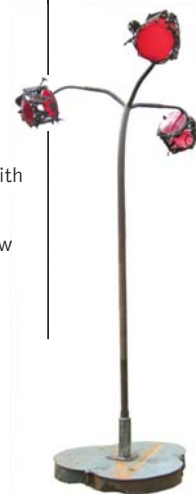
## Stop Throwing Away Good Stuff

Jeff Tangen

Recycled and Found Steel, Red  
Glass Traffic Lenses

12

My sculptures are Green by nature, created only with found or surplus materials. *Stop Throwing Away Good Stuff* began as a way to showcase surplus red traffic lenses up to the light. Through the adventure of creation, it became a tall plant with glowing red pods. These pods and their individual components become the focus during periods of low light.



## Integration with Nature—Part Two

Byron Johnston

Copper, Soil, Steel, Aluminum, Plexiglas,  
Live Tree, Root Stock

10

The forest industry is presented with many challenging, intricate, and difficult problems; some have the potential to be puzzling. This installation challenges horizontal growth. Viewer investigation will ask the question: will the tree manage to grow given the adverse conditions? My work seeks to challenge the visitor's sense and re-order the individual's social experience to reveal the interaction between the intellect, the body and the lived experience.



**Juror****Stephen DeLeon White**

Founder & Director, DeLeon White Gallery

Stephen DeLeon White is the Founder & Director of the DeLeon White Gallery, the first commercial gallery in North America with a mandate to exhibit contemporary environmental art. Among Stephen's satellite projects are Public Nature, an arts consultancy firm specializing in sustainability-related art works and Co-Gen, its once online magazine on visual culture and ecology. Stephen is also the co-founder of Sustainabuild, an integrated design and construction company for sustainable development, and Ecotecture, a non-profit organization that explores the relationship between art and nature via curated exhibitions and facilitated interdisciplinary collaborations. Most recently, Stephen is strategizing with his core team on the transformation of his 33,000 square foot warehouse in downtown Toronto into a new museum/institution which will not only exhibit art and multi-discipline performance work but also generate cross-disciplinary public art via its think tank and residency program. Of course, the building will be renovated using LEED standards and various eco-technologies. Completion date: Fall 2011.

**Juror****Patricia Watts**

Founder, [www.ecoartspace.org](http://www.ecoartspace.org)

Tricia Watts has researched art and nature practitioners since 1994. She founded ecoartspace, a leading international organization developing creative strategies to address global environmental issues through participatory, collaborative, interdisciplinary and educational artworks. In 1998, she launched the first website dedicated to providing a platform for artists addressing ecological concerns – [www.ecoartspace.org](http://www.ecoartspace.org). Tricia curated Hybrid Fields at the Sonoma County Museum in 2006 and Bug-Eyed: Art, Culture, Insects for the Turtle Bay Exploration Park in Redding California in 2005. She also curated a site-specific temporary public art installation entitled Windsock Currents on Crissy Field in the Presidio (San Francisco) for UN World Environment Day in 2005. Tricia was Chief Curator at the Sonoma County Museum in Santa Rosa, California from 2005-2008. She received her MA in Exhibition Design/Museum Studies from California State University, Fullerton and has a BA in Business Administration from Stephens College, Missouri.

**Juror**  
**Akio Takamori**

Sculptor

Akio Takamori grew up in a small industrial town in Kyushu, the southern-most island of Japan. He studied at the Musashino Art University in Tokyo before apprenticing with a traditional folk potter producing utilitarian ware. He came to the United States in 1974. Akio studied at the Kansas City Art Institute, receiving his BFA in 1976. He earned his MFA from New York State College of Ceramics at Alfred University in 1978. His work is represented in many public collections, including the Carnegie Museum of Art, the Los Angeles County Museum of Art, the American Craft Museum, and the Taipei Fine Arts Museum. He was awarded National Endowment for the Arts grants in 1986, 1988, and 1992. In 2001 he was awarded the Virginia A. Groot Foundation grant and in 2006 he received the Joan Mitchell Foundation Award. Akio is Professor of Art in the Ceramics Department at the University of Washington. He lives in Seattle, where he has his studio.

**Juror****Susan Zoccola**

Artist

An award-winning professional artist, Susan Zoccola has completed many public and private art commissions, as well as numerous gallery exhibitions. A glass and marble mosaic column at the new Concourse at Seattle-Tacoma International Airport, *Bloom*, a five-story art wall for King County Metro Transit, & *Grassblades* at the Seattle Center are a few of her recent local public projects. Susan has shown during the past year at Winston Wachter Gallery and SOIL.



Price List

Artist	Title	Price
<b>City Hall</b>		
1 David Eisenhour	<i>Winter Mandala</i>	\$52,500
2 Lee Imonen	<i>Weir</i>	\$16,000
3 Kate Kaman	<i>The Nebulae</i>	\$12,000
4 Nicole Dextras	<i>Shelter from the Storm</i>	\$3,000
5 Gloria Lamson	<i>Hole to Whole</i>	\$1,500
6 Nicky Falkenhayn	<i>Cut Cut Cut</i>	\$5,000
7 Sandra Nichols	<i>A Place of Men &amp; Minds</i>	\$5,000
8 Ilene Sunshine	<i>Wall</i>	\$9,500
9 Deloss Webber	<i>Horses</i>	Large horses: \$12,000/ea Small horses: \$5,000/ea
10 Vivian Visser	<i>Pod Colony</i>	\$2,500
11 Elisa Pritzker	<i>Isolation &amp; Disconnection From Nature 1</i>	\$1,200
12 Ilse Murdock	<i>Live Stock</i>	\$3,000
13 Chris Haddad	<i>Stalk #8</i>	\$5,500
14 David Eisenhour	<i>Language of Horns</i>	\$16,000
15 Julia Haack	<i>Mojave Half</i>	\$5,000
16 Teen Project	<i>Sculptural Travel Bugs</i>	NFS
17 Catherine Blackwell-Pena	<i>Site_01</i>	\$5,000
18 Anne Thompson & J.D. Perkin	<i>Bloom</i>	\$6,000
19 Kate MacDowell	<i>Daphne</i>	\$9,000
20 Gerry Stecca	<i>Clothespins Installation</i>	\$10,000
21 Aaron Haba	<i>Big Leaf</i>	\$6,240
22 Larissa Wilson	<i>Time to Make a Difference</i>	\$35,000
23 Crystal Schenk	<i>Have &amp; Have Not</i>	\$12,000
24 Ben Hirschhoff	<i>Possible Showers</i>	\$2,400
25 Byron Johnston	<i>S.U.V. Conundrum</i>	\$3,000
26 Lanny Bergner	<i>Ether Rising</i>	\$8,000
	<i>Symbiote Red</i>	\$7,500
	<i>Inside Outside</i>	\$8,000
27 Crystal Schenk	<i>Aspens</i>	\$9,500
<b>Downtown Park</b>		
1 Thor Myhre	<i>Zen Beacon</i>	\$8,000
2 Mary Kuebelbeck	<i>Nights Weigh</i>	\$5,200
3 Christopher Fennell	<i>Building Wave</i>	\$30,000
4 Bernard Hosey	<i>Round &amp; Round</i>	\$45,000
5 Bernard Hosey	<i>Holiest of Holies</i>	\$40,000
6 Verena Schwippert	<i>Water, Precious Water</i>	\$12,500
7 Brennan Conaway	<i>#17</i>	Free to a good home
8 Micajah Bienvenu	<i>Old Growth</i>	\$35,000
9 Steve Jensen	<i>Sea Horse</i>	\$9,500
10 Byron Johnston	<i>Integration with Nature Part Two</i>	\$18,000
11 Thor Myhre	<i>Seven</i>	\$7,000
12 Jeff Tangen	<i>Stop Throwing Away Good Stuff</i>	\$4,500

Our Special Thanks

Department of Planning and Community Development  
Department of Parks & Community Services  
Department of Finance  
City Attorney's Office  
Department of Civic Services  
Bellevue Boys and Girls Club, Ground Zero Teen Center  
Seth! Leary, NRG! Exhibits  
Jason Moodie, Sammamish High School  
Faye Scannell, Bellevue High School  
Amy Robertson, Newport High School  
Enid Smith Becker, International School  
Groundspeak  
Bellevue Schools Foundation  
4Culture

Exhibition Jurors

Stephen DeLeon White, DeLeon White Gallery  
Akio Takamori, Sculptor  
Patricia Watts, ecoartspace.org  
Susan Zoccola, Artist

Exhibition Advisors

Lisa Crubaugh, Bellevue School District  
Abigail Guay, Open Satellite  
Annie Han & Daniel Mihalyo, Lead Pencil  
Studio & Open Satellite  
Shauna Maggs, Groundspeak  
Patrick McMahon, Bellevue Arts Museum

Exhibition Staff

Tamar Benzikry-Stern, Public Art Project Coordinator  
Mary Pat Byrne, Arts Specialist

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Valentina Kiselev, Sculpture Exhibition Committee  
Bill Ptacek  
Genevieve Tremblay, Sculpture Exhibition Committee

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